

"Treasure Ships"

Publix Opinion

"Treasure Ships"

Vol. II

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No. 7

LITTLE LORELEI WILL VISIT ALL LEADING CITIES

National Interest in Screen Find Augurs Great Success

Arrangements for the personal appearance tour of Ruth Taylor, the girl who leaped from obscurity to international fame overnight when she was chosen to create the screen role of Lorelei in "Gentlemen Prefer Blondes," have just been completed. On this tour, in which Miss Taylor will be Paramount's ambassador of entertainment throughout the United States, she will visit the leading cities of the Publix circuit. In fact, Miss Taylor has already left the Pacific coast and will arrive in Denver, Colorado, the day that this issue of Publix Opinion goes to press.

The tour promises to be one of extraordinary success, as international interest was aroused in the selection of the girl who plays the world's most famous blonde on the screen, and virtually every city had its candidate for the place. Anita Loos' popular story has had a sale of more than a million copies, which fact, with the tour of Miss Taylor, should provide a fire-fire box-office attraction.

MOTHER IN PARTY

In the party with Miss Taylor on her trans-continental tour will be her mother, Mrs. Iva Taylor, and William Wright, of the Paramount West Coast publicity department. Each theatre manager requested to make hotel reser-



Ruth Taylor

tions for the party in advance, consisting of a small living-room, double bed-room and bath for Miss Taylor and her mother, and a single room and bath for Mr. Wright.

YOUNG AMERICA'S SUCCESS OF 1928

"Young America," the Publix opportunity show which featured fifteen non-professional girls representing as many cities on the Publix wheel, is generally hailed as the most successful unit production of the year just ended. While it may have been surpassed in the quality of entertainment by her unit shows its unequivocal success was made possible by the health of exploitation it attracted each city of the circuit.

Not only did "Young America" do exceptionally big business when played but the method of combining the country through the

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SHOWS ARE NEAR PERFECTION

BOLD BAD BEAUTY!



Grace Chamberlin, one of the pretty dancers who appear in the Publix stage production, "Treasure Ships."

Photo by Nathan, P. O. Staff Photographer

MYSTIFIES AUDIENCES AS TO HIS "PEG LEG"

"It's a Fake," shout some and others wonder but Bennington only dances on and smiles

Is it or is it not a "peg leg?"

Such is the question which members of the audiences at the Theatres are arguing pro and con with every appearance of Charles Bennington, featured dancer in Frank Cambria's Publix stage production, "Treasure Ship."

In this latest Publix stage presentation, Bennington executes a dance on one leg that brings salvos of applause at each performance. The other leg is pegged, but it is practically impossible to determine for a certainty whether Bennington is camouflaging a "peg leg" or in reality is a one-legged cripple.

Boris Petroff's New Publix Show

Due to the fact that Mae Murray will jump from Detroit to Cleveland, opening in the latter city on January 14th in "A Merry Widow Revue," a special unit production is being staged by Boris Petroff to open at the Indiana Theatre at Indianapolis on January 14th. This production, which will pick up the rest of the tour from that point on, will be called "Rainbows." In addition to twelve dancing girls, its cast will include Effie Martin, acrobatic dancer, Paul Mell, blackface comedian, Lydon & Farnham, apache dancers, Jean Geddes, blues singer, and Freddie & Eddie, eccentric dancers.

Bennington recently concluded a tour of eighty consecutive weeks in the Broadway production, "Dearest Enemy," which played for a year in New York.



Charles Bennington

Prior to appearing in "Dearest Enemy," Bennington had been a head-line feature in vaudeville.

Before embarking upon a theatrical career he was noted as a speed daredevil motorcycle race rider. In 1906 Bennington established what was then the world's record for driving a motorcycle over a dirt track, when he covered ground at the rate of seventy-one miles an hour in a race at Indianapolis. A year later he was

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PUBLIX STARTS YEAR WITH GREAT PROGRAM OF BOX OFFICE HITS

By Sam Katz

My forecast for 1928 business is one of extreme optimism. Pictures will undoubtedly live up to the splendid sincerity of production announcements and as such they will assure a year of artistic accomplishment on the screen. There will be new energy in the selling of every picture. Short subjects will be marketed conspicuously. Our stage entertainment policies have encouraged expansion and with added facilities this sector of our business promises to be a sales factor of utmost importance. With additional booking time we are commanding the best talent available and are augmenting production activities accordingly. We are in the unique position of being able to supply the never-ending demand for smart, attractive stage entertainment. Our economic machinery is geared for high pressure efficiency and the mechanical work of preparation and routing has been developed in a corresponding degree. Two years of successful operation have brought a wealth of experience and a new understanding of conditions upon which we base our predictions for the future.

The production department under the direction of James R. Cowan is functioning with systematic precision and its schedule presents a program of unusual box-office merit. The staff producers, Frank Cambria, John Murray Anderson, Jack Partington, Boris Petroff and Paul Oscar, all working independently but with one objective, promise a variety of outstanding units far more entertaining and spectacular than any of those that have gone before. Our staff artists, Carmine Vitolo and Hermann Rosse have been given greater latitude for their ideas and the art department strengthened by the addition of Claude E. Millard, one of America's greatest colorists and draughtsmen, who has been secured to furnish original settings and costumes for several productions. The Chicago branch of the department will employ the full services of Will Harris, Harry Garfain and Charles Niggemeyer with art direction under the care of Vincent Monelli and Leo Stahr.

M. Senia Gluck, Russell Markert, Allan Foster and Ada Kaufman are retained as dance instructors. The music department is under the personal direction of Nathaniel Finston. The Technical staff includes James Orr, Herbert Franksen and William Ennis all experts of long experience.

The new Publix production studios which occupy the entire 7-story building located at 530 West 47th Street, New York City, are now in full operation. The studios are equipped with every modern facility for scenery and effect production. A laboratory is maintained for electrical experiments and the perfection of new scenic devices. The entire 10th floor of the Paramount Theatre (almost a square block of floor space) is now utilized for booking, rehearsal and other production activities.

Executive and publicity offices are also located in the Paramount Building and it is well to point

KORACH WINS BRIDE AND PRIZE

OMAHA, NEB.—(Exclusive Dispatch to Publix Opinion)—Was the recently concluded exploitation contest a success?

Ask Milton Korach, handsome young manager of the Rialto Theatre in Omaha. Milton was awarded the Mary Pickford prize of a chest of silverware, for his campaign on "My Best Girl." Before the judges had time to deliver the prize, Korach seized his telegram of congratulatory notification and hid to the home of his best girl. He had the telegram in one hand and an Iowa marriage license in the other. The girl said "yes," and according to report, the ceremony was immediately scheduled. When the moment came, however, it was discovered that his wedding license was obtained in Council Bluffs, so the entire wedding party had to repair to the east end of the Omaha-Council Bluffs toll bridge, where Rabbi Cohn performed the ceremony.

Remember, folks the NEW EXPLOITATION CONTEST is now on. Maybe you can repeat Mr. Korach's success.

out the unusual clerical treatment given every production by these two departments. Route sheets and all detail papers including stage plans, pertaining to the shows are compiled and distributed with systematic care. A fully equipped studio with laboratory in charge of Lewis F. Nathan, a professional staff photographer, is maintained for all photographic work including newspaper and production record stills. The Publicity Department is supplying an exploitation service on each unit through the medium of its weekly newspaper Publix Opinion. Special stories, stunts and billings, newspaper and lobby photographs together with advance trailers and leaders are furnished every theatre for every production. This department is under the direction of A. M. Botsford assisted by Ed Olmstead, Jack McInerney and Sam Palmer.

The first group of Publix Stage productions for 1928 is by far the most pretentious ever conceived for continuous booking in any circuit of theatres. The current show, opening at the Paramount, New York, December 31st, is Frank Cambria's "TREASURE SHIPS." It is all entertainment from start to finish with picturesque settings and costumes that would be applauded in any Ziegfeld production. The talent is varied and of high quality. Any one of the features in this unit might be sold emphatically.

"BLUE PLATE," John Murray Anderson special unit will fea-

(Continued on Page 4)

WANTED TO SEE AMERICA FIRST

Carlo and Norma Re- fused Big Offers From Europe

A preference to see America first has given the masses who visit the Theatre the opportunity to see one of the most popular adagio dancing teams of the Great White Way. The team appears amid the splendor of old galleons in "Treasure Ships." Carlo and Norma, whose spectacular dancing is a feature of this Publix stage show, refused an order to appear in the leading theatres of Europe to accept a contract to entertain the theatre-goers of America via the Publix theatres.

The team of Carlo and Norma thrilled New York during the two years they played the night clubs. The guests of the Silver Slipper were among those who were entertained in the small wee hours of the morning by this marvelous pair. The well known musical comedy, "Bunk," enjoyed as members of its cast Carlo and Norma who were acknowledged one of the outstanding numbers in the show. The feminine part of the team, Miss

PLAYED ONE THEATRE THIRTY-FIVE WEEKS

A former member of the Singers Club of New York will be at the Theatre this week to sing his role in "Treasure Ships," the new gigantic stage show there. Walter Smith, whose rich bass baritone voice has been heard in motion picture theatres for more than six years, is the pirate captain

Walter Smith



in this tale of the roamers of the seas.

Smith's marvelous voice has resounded for two and a half years at the Mark Strand Theatre, New York City, and for thirty-five consecutive weeks at the Capitol Theatre, Detroit. His recitals at Aeolian Hall in New York City attracted many prominent people who were unsuccessful in their many attempts to persuade Mr. Smith to embark upon a career on the operatic stage.

Norma, is also well known as a former dancer with Pavlova.

TALENT GALORE IN PUBLIX SHOW

Treasure of Entertainment by Pirate Crew in "Treasure Ships"

On one of those good old days of the early Eighteenth Century the good ship Isabella fell prey to the bold buccaneers who plied their playful trade along the Spanish Main. The captives—early settlers of Spanish America returning to their former home—are spared from "walking the plank" on condition that they entertain their captors.

The resultant entertainment, which transpires in Frank Cambria's Publix stage production "Treasure Ships," not only appeases the blood-thirsty appetites of the bold, bad buccaneers, but satisfies the hunger for entertainment of the most discriminating audience. The first flash appears on a screen and depicts in motion pictures a gory battle on a pirate ship. The rise of the screen reveals to the audience the final stages of the battle on a huge replica of the ship. The first attempt to win over the boastful crew and captain through the medium of entertainment brings on an octette of beautiful dancing girls, who appear as a background for a beautiful interpretative dance by Carlo and Norma. This is followed by a solo, "Song of the Buccaneer" rendered by Walter Smith, after which comes a duet by Smith and Mary Fabian.

"Maidens From Mexico" brings on the Felecia Sorel Girls, following which Carlo and Norma reappear as "The Argentine Gauchos." Probably the real high spot of the show is the snappy repartee, singing and dancing of Val and Ernie Stanton, two of England's most popular comedians, who have also enjoyed wonderful success in this country during the past twenty years. They are followed by Charles Bennington's Harmonica Boys, with what virtually amounts to a mouth organ symphony. "Long John Silver" introduces Charles Bennington, the celebrated one-leg dancer, and the reappearance of Val and Ernie Stanton leads to the splendid finale entitled "Treasures From the Orient" in which the girls display a series of beautiful exotic costumes.

"Treasure Ships" is a production that entails snappy, speedy and diversified entertainment from rise to fall of curtain. It has everything that an audience wants. Not only that, but it has the maximum in exploitation and publicity possibilities.

Publix Partners Hold Meeting

Headed by Sam Katz, president of Publix Theatres Corp., the various partners whose theatres are affiliated with the organization, and executives of the Home Office, will convene at the Hotel Ambassador, Atlantic City, on Sunday, January 8th. The prime object of the meeting will be a discussion of the Publix unit stage productions and their re-routing, following the Publix-Loew production combine. In addition to Mr. Katz, Sam Dembow Jr., A. M. Botsford, James R. Cowan and others from the Home Office, there will be present at the meeting Mike Shea, John H. Kunsky, the Ballaban Brothers, Robert Lieber, the Skouras Brothers, A. H. Blanke and Harold B. Franklin.

HIS "PEG LEG" GETS PUBLICITY

Bennington Will Work "Raffles" Stunt to Advantage

When the Publix stage production "Treasure Ships" comes to your city, you will have, if you so desire, the full cooperation of Charles Bennington, the pegleg dancer, in an exploitation stunt.

At each performance Bennington proves a source of mystery to the audience, they—the audience—apparently being unable to fully determine whether he really has only one leg or is faking. In his street clothes he wears an artificial leg but he walks with such a slightly perceptible limp that unless one is extremely observing, one would not realize that he is crippled.

The stunt suggested is the old "Raffles" stunt originally worked some twenty years ago in New York by the Evening Journal. Tie up with one of your leading newspapers for an identification contest and offer a limited number of prizes in the form of cash, theatre tickets or what-have-you to those who, at a stipulated hour in the afternoon, shall tap Bennington on the shoulder and say, "You are Mr. Charles Bennington, the pegleg dancer appearing in 'Treasure Ships' at the Theatre." To secure the full cooperation of the newspaper, stipulate that each person making the identification, or attempted identification, shall carry in his hand or pocket a copy of the newspaper of the current date.

Each day's publicity will carry a faked story by Bennington of his whereabouts and experiences with would-be identifiers and will also state the general neighborhood in which he may be found on the following afternoon—if it is an evening newspaper—or on the afternoon of the day of publication, if it is a morning newspaper. On each identification conforming strictly to the regulations, Bennington will give a card of proper identification to the winner, addressed to the theatre manager.

As said before, Bennington will be more than pleased to cooperate in this stunt, having worked it effectively during the forty weeks he was on tour in "Dearest

PUBLIX SHOW SINGER THRILLS MUSIC LOVERS

Mary Fabian, who is appearing at the Theatre this week in another of Publix Theatres super stage shows called "Treasure Ships," is one of the most successful singers to visit (name of town).

A number of seasons with the Chicago Opera Company, sensational acclamation in

Mary Fabian



the capitals of Europe, where for three years she thrilled hundreds of thousands of music-loving people, four years on Broadway, including a splendid season with Hammerstein's "Katinka," insures the audiences at the Theatre some of the best singing they have heard in a long time.

Enemy," and also in several cities when he appeared in the Publix production "Sea Chanties." The stunt, although not a new one, should result in a tremendous amount of publicity for the theatre, the unit show and the newspaper.

Another good stunt is one which may be worked in cities that claim a champion backward sprinter. In such cases a matched race might be staged between Bennington and the local champion. When "Sea Chanties," in which previous Publix stage show Bennington appeared, played at Buffalo, Charles Taylor got a great deal of space through the medium of such a stunt. At the time of Bennington's appearance in Buffalo, Ed Robinson, champion backward sprinting star, was in town, and Taylor arranged a matched race between Robinson and Bennington. Despite his wooden leg, Bennington, who is a former member of a U. S. Olympic team, is an exceptionally fast sprinter, and is also the world's champion one-leg high kicker.

OBLIGING COMEDIANS ARE THESE STANTONS

"We don't care where he is placed on the bill," say Val and Ernie Stanton, jolly comedians at the Theatre, in "Treasure Ships." We joyfully open shows and happily close them. We'd just as soon dress in the smallest and most remote dressing-room in the theatre as any other. In fact, we enjoy the exercise entailed in climbing the stairs.

"If all the 'props' we need have not been provided, we cheerfully go out after them and bring them to the theatre ourselves. We agree with every actor on the bill that he is a far better entertainer than either of us. If the orchestra doesn't play our music exactly right, we speak gently to the leader and request another rehearsal. The stage crew can make all the noise they desire in setting the scene for the act that is to follow us; and, if the audience doesn't feel inclined to applaud our efforts vigorously, we do not retire with any idea that they are not intelligent enough to appreciate our art.

"Neither of us ever owned a diamond in our lives, and, hence, we never have had an opportunity

to have one stolen from us. The manager doesn't feature our name in advertising matter; we never take exception to his judgment. We are not overcome by modesty. We are merely in the business for the money there is in it, and are glad of the splendid opportunity it gives us to make a comfortable living."

Val and Ernie Stanton are two of England's most popular comedians. Not only are they great headliners in their native country but for years they have enjoyed equal success on this side of the Atlantic, where they are known from coast to coast. They have been winning plaudits from audiences from 1899 down to the present date, and, if anything, seem to be getting younger and better. In addition to numerous successful tours in big time vaudeville, they have tramped in this country with Fred Irwin, Charlie Turner and Irene Myers, and have played in a number of big productions, including "Higgledy-Piggledy," Shubert's "Runaways," "Broadway to Paris" at the Winter Garden, and many others. Just prior to their opening in the Publix stage production "Treasure Ships," they returned from a successful tour of Europe.

ITINERARY RUTH TAYLOR TOUR

	Railroad	Time of Train	Day & Date
Lv. Los Angeles, Calif.	U. P. 28	11:00 a.m.	Jan. 4
Ar. Denver, Colo.	U. P. 128	10:15 a.m.	Jan. 6
Lv. Denver, Colo.	U. P. 104	9:30 p.m.	Jan. 7
Ar. Kansas City, Mo.	U. P. 104	4:10 p.m.	Jan. 8
Lv. Kansas City, Mo.	M. K. & T. 1	10:10 p.m.	Jan. 8
Ar. Dallas, Texas	M. K. & T. 1	1:15 p.m.	Jan. 9
Lv. Dallas, Texas	M. K. & T. 7	11:00 p.m.	Jan. 9
Ar. San Antonio, Texas	M. K. & T. 7	7:30 a.m.	Jan. 10
Lv. San Antonio, Texas	M. K. & T. 15	11:15 p.m.	Jan. 10
Ar. Houston, Texas	M. K. & T. 15	7:00 a.m.	Jan. 11
Lv. Houston, Texas	Sou. Pac. 104	9:05 p.m.	Jan. 11
Ar. New Orleans, La.	Sou. Pac. 104	7:35 a.m.	Jan. 12
Lv. New Orleans, La.	L. & N. 38	10:00 p.m.	Jan. 12
Ar. Atlanta, Ga.	L. & N. 38	12:30 p.m.	Jan. 13
Lv. Atlanta, Ga.	Sou. 36	12:10 a.m.	Jan. 14
		(midnight)	
Ar. Charlotte, N. C.	Sou. 36	9:30 a.m.	Jan. 14
Lv. Charlotte, N. C.	Sou. 32	9:00 p.m.	Jan. 14
Ar. New York City	Penn. 1	1:20 p.m.	Jan. 15
Lv. New York City	NYNH&H 10	11:00 a.m.	Jan. 23
Ar. New Haven, Conn.	NYNH&H 10	12:54 p.m.	Jan. 23
Lv. New Haven, Conn.	NYNH&H 116	8:00 a.m.	Jan. 24
Ar. Boston, Mass.	NYNH&H 116	12:15 p.m.	Jan. 24
Lv. Boston, Mass.	B&A 73	11:00 p.m.	Jan. 24
Ar. Buffalo, N. Y.	NYC	12:55 p.m.	Jan. 25
Lv. Buffalo, N. Y.	MC 41	11:55 p.m.	Jan. 25
Ar. Detroit, Mich.	MC 41	5:35 a.m.	Jan. 26
Lv. Detroit, Mich.	CCC&STL 7	11:30 p.m.	Jan. 26
Ar. Indianapolis, Ind.	CCC&STL 7	7:15 a.m.	Jan. 27
Lv. Indianapolis, Ind.	CCC&STL 31	12:40 a.m.	Jan. 28
		(midnight)	
Ar. Chicago, Ill.	CCC&STL 31	7:05 a.m.	Jan. 28
Lv. Chicago, Ill.	CRI&P 5	11:30 p.m.	Jan. 31
Ar. Des Moines, Ia.	CRI&P 5	8:15 a.m.	Feb. 1
Lv. Des Moines, Ia.	CRI&P 13	2:55 a.m.	Feb. 2
Ar. Omaha, Nebr.	CRI&P 13	7:45 a.m.	Feb. 2
Lv. Omaha, Nebr.	U. P.	9:50 a.m.	Feb. 3
Ar. Salt Lake City, Utah		12:45 p.m.	Feb. 4
Lv. Salt Lake City, Utah		11:10 p.m.	Feb. 4
Ar. Seattle, Wash.	U. P.	3:25 p.m.	Feb. 6
Lv. Seattle, Wash.	U. P.	9:00 a.m.	Feb. 8
Ar. Tacoma, Wash.	U. P.	10:20 a.m.	Feb. 8
Lv. Tacoma, Wash.	U. P.	12:25 a.m.	Feb. 9
		(midnight)	
Ar. Portland, Ore.	U. P.	6:15 a.m.	Feb. 9
Lv. Portland, Ore.	S. P.	10:00 p.m.	Feb. 11
Ar. San Francisco, Cal.	S. P.	9:00 p.m.	Feb. 12
Lv. San Francisco, Cal.	S. P.	7:45 a.m.	Feb. 14
Ar. Los Angeles, Calif.	S. P.	7:45 p.m.	Feb. 14

BERKOFF GIRLS JUST HATE FAT

Probably the most talented group of versatile dancers that has appeared in a Publix unit production is that composed of the Berkoff girls now playing on the road in "Russian Revels." In the accompanying photographs the girls, who were trained six months before being put out as a troupe, reveal some of the difficult tricks they perform during the routine of their dance specialty. This series of photos will be made up for your convenience and should be easy to sell to newspapers as individual or as strips. Do you want to use them? If so write in at once for a complete set.

"Young America"

(Continued from page 1, col. 1)
Medium of Publix theatres for the undeveloped talent built up office receipts in every city during the course of the preliminary competitive contests which aided the local winners. In addition to its box-office success, "Young America," received more publicity than has been accorded a theatrical production in a similar length of time. This publicity probably had more to do with establishing Publix as a trademark of entertainment than any other factor during the

GIRLS! WANT TO KEEP YOUR FIGURE? HERE'S HOW



Buddy Bushman



Ivy Harnett



Billie Toy



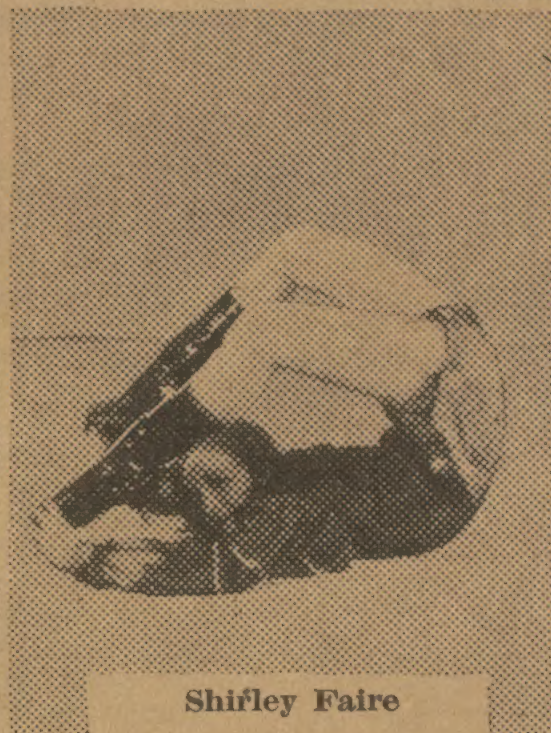
Jean Joice



Buddy Lavone



Dorothy Lyons



Shirley Faire



Joy Rich

The Berkoff dancers, now appearing over the Publix circuit in "Russian Revels," display their versatility in a striking series of acrobatic poses.

Photo by Nathan, P. O. Staff Photographer

Mystifies Audiences

(Cont. from Page 1)
led out of competition when he suffered a serious accident in a

bad spill at Collinsville, Pennsylvania. Bennington now smiles when he relates his record-breaking achievement of two decades ago and compares with the space-

annihilating marks hung up by present day speed demons. However, he says he is just as happy doing his speed dances behind the footlights—and much safer.

ENTHUSIASTIC ANSWERS TO SAM KATZ LETTER

A number of answers to the letters sent out by Sam Katz in which he called to the attention of the various managers the products for the next three months, have already been received. John Judge, of the Bijou Theatre, Savannah, Ga., says in part:

"I am planning a Harmonica Contest, a Uke Contest, a Black Bottom Contest and in fact anything that will get me money."

Frank Braun, of the Rivoli Theatre, San Antonio, Texas, writes: "I will work day and night to make this one of the biggest things you have ever seen, and I will make it my duty to put on contests of the kind that won't be expensive. I will make all schools weekly and have them to help me boost my pictures."

"I will show you that if there is any other manager doing these things I will make him beat his records. I mean this. I am not writing this to let myself be heard. I am going to do it. I will show you that I am with you, and I will make you some records that you have never had from the Rivoli Theatre. I am going to make 1928 one of the outstanding years of this theatre."

"I have been getting in personal contact with our theatre-goers," writes J. H. Stelling of Cocoa, Florida, "and during the next three months intend to double this personal contact."

Charles Amos, writing from the Riviera Theatre, Knoxville, Tenn., says: "We will do all in our power to hang up some new records here."

PARAMOUNT STARTS 1928 WITH RECORD SCHEDULE

By Walter F. Wanger
General Manager of Production
Paramount Famous Lasky Corp.

Hollywood:—The Paramount releases for January, February and March comprise one of the finest groups of outstanding motion pictures that any company has ever offered to the public in a similar period. In this brief analysis of the product the aim has been only to give an inkling of what these pictures hold in store, box office value to exhibitors and entertainment to the public.

THE LEGION OF THE CONDEMNED—The sensational love story of the year. First appearance of Fay Wray and Gary Cooper. "Paramount's Glorious Young Men," as a team. Directed by Ham Wellman, who made "Wings." Story by John Monk Saunders, who wrote "Wings." A picture from now this production will be listed as one of the "ten best" released during 1928.

GENTLEMEN PREFER BLONDES—Remarkable picture from remarkable book. Directed by the tremendous exploitation value of the book, more than a million copies sold throughout the world. Ruth Taylor as the lovely, marvelous new screen personality. Great cast includes Ford, King, Chester Conklin, Alice, Holmes, Herbert, Mack, and. Directed by Malcolm St. Clair, master of light comedy.

THE LAST COMMAND—Jannings at his best in tremendous characterization. Evelyn Brent, William Powell in support. As great as or greater than "The Way of All Flesh." Directed by Josef Von Sternberg, made "Underworld."

LEA U SABREUR—Intense drama of Sahara Desert and

French Foreign Legion, by Percival C. Wrenn, author of "Beau Geste." Gary Cooper, Evelyn Brent, Noah Beery, Arnold Kent, Mitchell Lewis. Directed by John Waters. Fast action, great comedy, photographed against magnificent backgrounds.

OLD IRONSIDES—The greatest of historical films released as a special. Sweeping production of America's conquest of the Barbary pirates, with Wallace Beery, George Bancroft, Esther Ralston and Charles Farrell in the leading roles. Directed by James Cruze, maker of "The Covered Wagon" and "The Pony Express."

RED HAIR—Another "It." Same star, Clara Bow; same author, Elinor Glyn; same director, Clarence Badger; same scenarist, Lloyd Corrigan; many of same cast, including William Austin and Jacqueline Gadsdon. Great new leading man, Lane Chandler. A great troupe, producing another "wow!"

GEORGE BANCROFT'S FIRST—As powerful, dramatic and intense as "Underworld," with many of same cast—Bancroft, Evelyn Brent, Fred Kohler, Helene Lynch. Story of roistering bully of Tam-

'TREASURE SHIPS' BASKETBALL TEAM

Under the direction of Charlie Bennington, one of the featured principals in "Treasure Ships," an exceptionally clever quintet of ball players has been developed and trained. Playing as a team in the 140-pound class, they shape up as an aggregation that should give any team in the country a stiff argument. The Publix Pirates, as the aggregation is known, has developed smoothness and team work through the medium of several preliminary games, in one of which they defeated the Connecticut state champions. The team is willing to face any basketball outfit in any of the unit cities while on tour, any proceeds from such games to be turned over to some charitable organization. Here is another good exploitation stunt for "Treasure Ships" when it plays your city.

pico oil fields, a characterization as great as "Bull" Weed. Directed by Victor Schertzinger.

FEEL MY PULSE—Bebe Daniels hitting an even faster pace than she did in 1927. Single-handed, she cleans out an entire gang of rum runners who have taken possession of the sanitarium on a solitary island which is her private property, where she has gone, imagining herself an invalid. Richard Arlen, of "Wings" and "She's a Sheik" fame as leading man, a screen personality climbing nearer stardom with his every picture. William Powell as the villain. Directed by Gregory La Cava, great comedy director.

SPORTING GOODS—Richard Dix in a rapid fire farce comedy that's packed full of laughs, with Malcolm St. Clair, who made "Knockout Reilly" with this star,

and "Gentlemen Prefer Blondes" as the director. Ford Sterling, Gertrude Olmstead and Philip Strange in the powerful cast.

LOVE AND LEARN—Esther Ralston's best to date. Star never looked more beautiful nor gave a better performance. Fascinating, delightful comedy of a girl who set out to look for trouble and found it. Lane Chandler, new Paramount leading man, gives great performance. Direction by Frank Tuttle exceptional.

WIFE SAVERS—Beery and Hatton back in France at armistice time. Their best since "Behind the Front," and "We're in the Navy Now." They had more troubles after the war ended than when they were fighting. This proves it.

PARTNERS IN CRIME—Beery and Hatton striking out along new lines as leading characters in a melodramatic farce. Situation comedy of a new sort. Now in production and promising to put the comedy team on a higher plane as

box office attraction than they've ever been before. Mary Brian and Jack Luden in support. Frank Strayer, who made "Now We're in the Air" and "Rough House Rosie," directing.

DOOMSDAY—Florence Vidor's best since "The Grand Duchess and the Waiter." Great story of girl who married for money and repented, given entirely new twist. Gary Cooper as leading man. Directed by Rowland V. Lee, who made "Barbed Wire," from the novel by Warwick Deeping, author of "Sorrell & Son."

ADOLPHE MENJOU'S NEXT—Star at his best in a new type of Parisian story. More of the heart interest and sympathetic appeal that have made his recent pictures so popular.

UNDER THE TONTO RIM—Great Zane Grey. Richard Arlen and Mary Brian showing their great versatility in the leading roles of a fast-moving adventure story, laid against beautiful backgrounds, beautifully filmed.

Sell Your
Stage Show

Publix Opinion

Send Us
Your Stunts

Vol. II

Publix Theatres Corporation, Paramount Building, New York, Week of January 7th, 1928

You Know What Publicity Will Do For You! What Are You Doing For Publicity?

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

Publix Opinion

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PUBLIX THEATRES CORPORATION
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Maurice Barr.....Saenger Theatre, New Orleans
L. Furman.....Howard Theatre, Atlanta, Ga.

Inventory Time

The first of a new year is here, the time when commercial enterprises everywhere take inventory of stock on hand and determine what the profits have been on the previous year's work.

It's a good time to draw a leaf from their book and take a personal inventory of ourselves, learn just what stock in mind, ambition and determination to achieve we have on hand, and what dividends we are deriving from them.

It's a particularly apt thing to do for us who are in the motion picture industry. There is no business in the world which offers such unlimited opportunity for progress and accomplishment and no business in which opportunity pays such high dividends.

It matters not what branch of work within the walls of the theatre — manager, press agent, projectionist, musician, usher, cashier, doorman, janitor, there is opportunity for unlimited progress to any point in the film industry that you have the ambition and the ability to reach.

Now's the time to take stock, consider the possibilities and prepare to fill up the shortage in the materials on hand in order to make it possible to take full advantage of the opportunities which lie at hand.

Jesse L. Lasky Week

If you were asked to name the one man in the picture business who has done the most to make money for exhibitors, you would probably say—Jesse L. Lasky.

When you recall that Mr. Lasky in his nearly twenty years as a producer has given exhibitors such pictures as "The Squaw Man," "The Covered Wagon," "The Ten Commandments," "Male and Female," "Manslaughter," "Dr. Jeckyl and Mr. Hyde," "The Sheik," "Blood and Sand," "The Humming Bird," "Behind the Front," "It," and "Wings," to name but a few high spots—

Star Maker

When you stop to think that Mr. Lasky developed such box office personalities as Wallace Reid, Rudolph Valentino, Thomas Meighan, Bebe Daniels, Gloria Swanson, Clara Bow, Richard Dix, Beery and Hutton, Adolph Menjou, Emil Jannings, George Bancroft and Esther Ralston, to record just a few of the many—

When you note that Mr. Lasky has crowned his distinguished

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PUBLIX SHOWS NEAR PERFECT

(Continued from Page 1)

ture another group of the famous Foster girls. Settings of remarkable beauty will represent blue and white porcelain ware. The talent will include some of stage-lands headliners. Anderson's ability to entertain the eye is a foregone conclusion and in "BLUE PLATE" he will entertain the ear and the funny-bone as well.

"RAINBOWS" will be the title of Boris Petroff's special unit to open in Indianapolis on January 14th and then tour the entire circuit. In this show, Petroff will feature five specialty acts, namely—Affie Martyn, acrobatic dancers Paul Mell, black face comedian of the Al Jolson type; Freddie and Eddie, eccentric dancers; Lyndon and Farnum, Apache dancers, Gene Geddes, blue harmony singer. There will be a chorus of ten remarkable dancing girls.

"HAVANA" Jack Partington's next production will feature Dorothy Berke, one of America's favorite dancers. The usual Partington novelties will surround many other specialty performers and band numbers. Scenes and costumes will be of Spanish design. Boris Petroff will supervise the dances.

"DANCING FEET" will be Paul Oscar's first unit for the new year. The title spells "box office" and "entertainment" together with exploitation and advertising suggestions which should make this an outstanding attraction. Oscar is now rehearsing this show which will feature every type of dancing, from prehistoric days through the present into the future.

"MILADY'S FAN" will be a John Murray Anderson production with special scenic effects portraying the romance of the fan throughout the world. Anderson excels in this type of show and this one in particular will give wide range to his colorful imagination. He promises "the most beautiful Anderson production" in "MILADY'S FAN."

"STEPS AND STEPPERS" a Jack Partington special will be the first Publix stage production with scenes and costumes by C. E. Millard, the distinguished American artist. This unit will probably attract the greatest attention of any in the group. Millard's craftsmanship is sensational and with Partington's novelty effects, the combination will be one of the most progressive steps yet made by the production department. Partington's talent is now being selected and will be 100% fast entertainment.

"TAKE A CHANCE" a Frank Cambria special unit will be entirely different from his previous show by the same name. It will open with a thrill and run between forty-five and fifty minutes. Many of the new European ideas studies by Cambria during his recent trip will be seen for the first time in America in "Take A Chance."

"ROMAN NIGHTS" to be devised and staged by John Murray Anderson will be something entirely new to motion picture theatres. A real chariot race with eight horses, the burning of Rome and other sensational effects will be the selling features. Herman Rosse will design sets and costumes.

"HAWAII" will be Jack Partington's biggest production. Scenes and costumes will be from original designs by C. E. Millard and the cast will include the greatest aggregation of Hawaiian dancers and novelties ever assembled in one show.

ROUTE OF PUBLIX UNITS FOR WEEK BEG. JAN. 7

	Band No.	
New Haven.....Olympia	24	(Havana).....Sat
New York.....Paramount	23	(Blue Plate).....Sat
Boston.....Metropolitan	22	(Treasure Ships).....Sat
One Week Lay Off	21	(Russian Revels).....Sat
Buffalo.....Shea's Buffalo	20	(Highlights).....Sat
Detroit.....Michigan	19	(Merry Widow).....Sat
Indianapolis.....Indiana	18	(Marchin On).....Sat
St. Louis.....Ambassador	17	(Publix Follies).....Sat
Chicago.....Chicago	16	(Stepping High).....Mon
Chicago.....Uptown	15	(Listen In).....Mon
Chicago.....Tivoli	14	(Moonlit Waters).....Mon
Lay Off	13	(Shadowland).....Mon
Des Moines.....Capitol	12	(Florida).....Fri
Omaha.....Riviera	11	(Dancing Brides).....Fri
Denver.....The Denver	10	(Dixieland).....Sat
Lay Off	9	(Dance Caprice).....Sat
Dallas.....Palace	8	(Flying High).....Sat
Ft. Worth.....The Worth	Special	(Making Movies).....Sat
San Antonio.....Texas	6	(Jazz A La Carte).....Sat
Houston.....Metropolitan	5	(Joy Bells).....Sat
New Orleans.....Saenger	4	(Way Out West).....Sat
Birmingham.....Alabama	3	(Tokio Blues).....Mon
Atlanta.....Howard	94A	(Gypsyland).....Mon

Unit Shows Now in the Making

"BLUE PLATE".....John Murray Anderson
"RAINBOWS".....Boris Petroff
"HAVANA".....Jack Partington
"DANCING FEET".....Paul Oscar
"MILADY'S FAN".....John Murray Anderson
"STEPS AND STEPPERS".....Jack Partington
"TAKE A CHANCE".....Frank Cambria
"ROMAN NIGHTS".....John Murray Anderson
"HAWAII".....Jack Partington

PIRATE PULCHRITUDE



No wonder the bold, bad buccaneers in "Treasure Ships" turn down when they look at Grace Zacher, Grace Chamberlin, Barbara Linden, Nettie Bennis, Hazel Zacher and Amy Atchinson—sprightly dancers in the latest Publix production.

career by producing this season such successes as "Underworld," "Beau Geste," "Chang," "Way of All Flesh," "Hula," "Barbed Wire," to cite a few at random.

You can see how Jesse L. Lasky has unquestionably earned the title of the world's greatest producer of pictures. You can understand why Paramount, in recognition of Mr. Lasky's outstanding services to the industry, is naming January, February and March 1928, as Lasky Appreciation Months.

Publix Joins In

It is the desire of Publix to also express its appreciation Mr. Lasky and do him honor. It has therefore been decided to name the week of March 10th as Lasky Week in all the Publix Theatres of the United States, and we have pledged ourselves to do our utmost to make this week one of the outstanding financial and artistic successes of the year.

In return, Mr. Lasky has prepared for release what is unquestionably the greatest line of Paramount product ever offered: "Othello," "The Condemned," "Last Command," and "Street of Sin" (Jannings). To say nothing of star specials from such attractions as Bow, Bancroft, Daniels, Menjou, Ralston, Vidor, Negri, Meighan, Zacher and the rest.

Let's Smash Records

Here's a wonderful chance to honor a man who has meant millions to exhibitors—Jesse L. Lasky. And a chance to smash office records in Lasky Week.

It's the week of March 10th. Set it down in your calendar